

Benjamín Solari Parravicini H-Series English

Benjamín Solari Parravicini - Visionary Artist and Psychic

Anarima - The Woman Who Swam Dreams

Legend of the Cloud Woman

The Silver Angel and the Goddess of Love

A Plea for Peace in the Century of Misunderstandings

Night of Cataclysm

The Climbing Chaos

The Advancing Flame

Red Fire

Desolation in Chaos

Cold Chaos

The Worn Reaper

Existential Struggle

The Banality of Man

Sinful Man and the Inevitability of Death

The Arrogant Believes to be Death

Attend and Understand

Triumph Over Mediocrity

Arrogant Lady's Confrontation

Seek Yourself in Death

Fear of Death

Defeated Parca

Defeated and Judged

The Decline of Sister Earth

The Endless Path of Waters in Ice

Lost Under the Crystal of Stars

Return to the Sky

Rise and Sing, Sister Earth

The Hour of Mourning Waters

The Journey to Nothingness

The Journey of the Soul

The Journey of Punishment and Reward

The Coming of the New Century

The Angel of the Universe

The Journey of Faith

The Restful Resignation

Benjamín Solari Parravicini - Visionary Artist and Psychic

Benjamín Solari Parravicini (August 8, 1898 – December 13, 1974) was an Argentine visual artist renowned for his remarkable psychic abilities to predict future events. His alleged foresight included the launch of Sputnik 2, the advent of television, the development of artificial insemination, the September 11th terrorist attacks, the 1956 Suez Crisis, the Cuban Revolution, and the rise of Fidel Castro, among many other significant historical events.

Biography

Born on August 8, 1898, in Buenos Aires, Benjamín Solari Parravicini was the eldest of eight siblings. He was affectionately nicknamed "Pelón" due to his baldness. His parents, Benjamín Tomás Solari and Dolores Parravicini Noriera, nurtured his artistic talents from a young age.

Parravicini dedicated his life to painting and enjoyed a successful career. In 1927, during an art exhibition in Buenos Aires, he was congratulated by the then President of Argentina, Marcelo Torcuato de Alvear. He later received accolades at an international art display in the capital city and was invited to exhibit in Liège, Belgium, where he won a gold medal and impressed King Albert I, who purchased one of his works.

In addition to his painting career, Parravicini was an art professor at the Spanish Lyceum of Buenos Aires. The city municipality appointed him as the manager of the Arts Department and the director of the exhibition gallery, roles he fulfilled for several years.

Artistic Works and Exhibitions

Parravicini's exhibitions showcased his artistic prowess and creativity:

- 1927 – Exposición Comunal (communal exposition)
- 1929 – Amigos del Arte (Friends of Art)
- 1935 – Camuati
- 1947 – Asociación para la Promoción de las Artes (Association for the Promotion of Arts)

Paranormal Abilities

Throughout his childhood, Parravicini claimed to have contact with fairies, angels, and duendes (mythological creatures similar to goblins). He was reputedly able to find lost objects and people with ease, which concerned his father, a psychiatrist. Despite numerous medical tests, no illness was found. One of Parravicini's early premonitions was a "war that would go off in '14," predicting the outbreak of World War I.

Between 1936 and 1972, Parravicini created over a thousand "prophetic" drawings, known as "psychographies." His supporters believe these accurately predicted major world events, such as the arrival of television, satellite communication, in vitro fertilization, and the September 11 attacks. One notable drawing from 1939 depicted the Statue of Liberty with buildings collapsing in the background, accompanied by a message stating, "The freedom of North America will lose its light. Its torch won't illuminate like yesterday, and the monument will be attacked two times."

Parravicini claimed that due to his Catholic beliefs, he initially destroyed many drawings that did not make sense to him. He described feeling his hand being guided by an external entity, which he believed was his guardian angel, José Fray de Aragón, and hearing a voice during the drawing process.

Alien Abduction

According to ufologist Fabio Zerpa, a close friend of Parravicini, the artist experienced an alien abduction. He recounted being approached by two whitish-eyed beings, similar to what would later be known as Nordic aliens, while sitting on a sidewalk bench on the 9 de Julio Avenue in Buenos Aires. A bright light transported them to a circular room with luminous panels and a central tube. One entity telepathically told him, "You have to preach love. The universe is harmony. Your behavior is aggressive. We have several chosen ones. We will meet again." Parravicini returned to the same bench three hours later, at 6:40 PM.

Benjamín Solari Parravicini's life and works continue to fascinate many, blurring the lines between artistic genius and prophetic vision. His legacy endures as both a celebrated artist and a figure of mystical intrigue.

Reference:

- [Benjamín Solari Parravicini - Wikipedia](#)

Resources:

- [Zip File - profecías parravicini](#)
- [BENJAMIN SOLARI PARRAVICINI - THE DAGA DE AQUILES](#)
- [Las INCREÍBLES PROFECÍAS de SOLARI PARRAVICINI](#)

Anarima - The Woman Who Swam Dreams



"El último día" — (relato apocalíptico) —
"Anarima"

Cuando el tiempo tiempo, no era tiempo — Cuando las mareas subían y bajaban sobre las costas extendidas — una hermosa mujer de rizados de soles, de ojos de ausencia — de boca de mundos con tez de tormentas y manos de aire — adivinando tierras desconocidas en las suyas, ocultas tras las olas, que llegaban a fallecer en sus playas, quiso animosa marchar en busca de ellas... y partió.

Se alejó nadando sueños — bajo las estrellas.

" "El último día" — (relato apocalíptico) — "Anarima" Cuando el tiempo tiempo, no era tiempo — Cuando las mareas subían y bajaban sobre las costas extendidas — una hermosa mujer de rizados de soles, de ojos de ausencia — de boca de mundos con tez de tormentas y manos de aire — adivinando tierras desconocidas en las suyas, ocultas tras las olas, que llegaban

a fallecer en sus playas, quiso animosa marchar en busca de ellas... y partió. Se alejó nadando sueños – bajo las estrellas." BSP 1969

"" "The Last Day" — (apocalyptic tale) — "Anarima" When time time, was not time — When the tides rose and fell over the extended coasts — a beautiful woman with curls of suns, eyes of absence — mouth of worlds with a complexion of storms and hands of air — guessing unknown lands in hers, hidden behind the waves, which came to die on her beaches, she eagerly wanted to go in search of them... and departed. She left swimming dreams — under the stars."

Interpretation

1. **Drawing Elements:** The drawing features a female figure with abstract and flowing lines, surrounded by circular shapes that suggest celestial bodies. The fluidity and motion in the drawing convey a sense of ethereal presence and connection to the cosmos.
2. **Text Analysis:** The text describes a poetic and apocalyptic vision, where a beautiful woman embodies elements of nature and the cosmos. Her journey through unknown lands and the imagery of tides and stars create a mystical and dream-like narrative.
3. **Combined Interpretation:** This psychograph combines visual and textual elements to depict an apocalyptic and mystical journey. The abstract drawing of a woman with celestial attributes aligns with the poetic text, which describes her journey through unknown lands and dreams, emphasizing a connection to the cosmos and nature.

Anarima meaning...

- "Ana" could relate to the Greek prefix an- meaning "without" or "lacking"
- "Rima" could connect to the Spanish word for "rhyme" or the Latin rima meaning "crevice" or "fissure" So possibly something like "the lack/absence of rhyme/harmony"
- There's an outside chance it is meant to evoke the name "Anarhima" which seems to have been a medieval name variant of the biblical name

"Anathema" meaning "accursed thing."

- In Sanskrit, the word "Anarimaa" means "endless" or "infinite", so it could be a modified version connecting to ideas of finality or the infinite.

Legend of the Cloud Woman



Nadie en el lugar se opuso a que saliera.
Muchos eran los que sabían y predecían que detrás de la infinita línea que separaba las aguas de los cielos — existía una raza casi blanca — viviendo regiones cálidas y que allí un Dios piadoso aguardaba... Y cuenta la leyenda de la Nube Nube — que aquella hermosa mujer, pereció en los mares, y que, aletargada quedó por siglos dentro del profundo Océano — Mundo verde, de celajes azules y espumas blancas.

"Nadie en el lugar se opuso a que saliera. Muchos eran los que sabían y predecían que detrás de la infinita línea que separaba las aguas de los cielos — existía una raza casi blanca — viviendo regiones cálidas y que allí un Dios piadoso aguardaba... Y cuenta la leyenda de la Nube Nube — que aquella hermosa mujer, pereció en los mares, y que, aletargada quedó

por siglos dentro del profundo Océano – Mundo verde, de celajes azules y espumas blancas. " B.S.P. 1969

"No one in the place opposed her exit. Many knew and predicted that beyond the infinite line separating the waters from the heavens — there existed an almost white race — living in warm regions and that a pious God awaited there... And the legend of the Cloud Cloud says — that beautiful woman perished in the seas, and that, lethargic, remained for centuries within the deep Ocean — Green world, with blue skies and white foam. "

Interpretation

1. Drawing Elements

- The drawing features a central figure, likely a woman, enshrouded in flowing garments that resemble waves or clouds.
- The figure is surrounded by swirling lines, suggesting movement or transformation.
- There are abstract shapes and forms that evoke a sense of fluidity and flow, possibly representing water or air.
- The figure appears serene and ethereal, almost otherworldly, hinting at a mythological or spiritual theme.

2. Text Analysis

- The handwritten text narrates a mythological or legendary tale:
- The text speaks of a legend involving a woman who perished and remained in a deep oceanic world, highlighting themes of myth, transformation, and the unknown.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini depicts a mythical narrative involving a woman and an otherworldly realm. The central figure, enshrouded in flowing garments resembling waves or clouds, evokes a sense of serenity and transformation. The swirling lines and abstract shapes suggest fluidity, representing water or air. The accompanying text narrates a legend of a woman who perished in the seas and remained in a deep oceanic world, intertwining themes of myth, spirituality, and the unknown.

The Silver Angel and the Goddess of Love



Ha de llegar un día — un Ángel de Plata trayendo entre sus manos la red de los cabellos de nácar de la diosa Amor — exclamó el anciano de las tardes tardes — y entonces la hermosa mujer que fuera dueña de los cabellos de soles — de los ojos de malvas — de la boca de mundos, y de las manos de aire — será enredada y aprisionada en la trama de los nudos de encajes — y será así arrancada del reino verde — de los celajes azules y de las espumas blancas — regresando en triunfo, a la dorada playa — al amor perenne — en el infinito amor.

"Ha de llegar un día — un Ángel de Plata trayendo entre sus manos la red de los cabellos de nácar de la diosa Amor — exclamó el anciano de las tardes tardes — y entonces la hermosa mujer que fuera dueña de los cabellos de soles — de los ojos de malvas — de la boca de mundos, y de las manos de aire — será enredada y aprisionada en la trama de los nudos de

encajes – y será así arrancada del reino verde – de los celajes azules y de las espumas blancas – regresando en triunfo, a la dorada playa – al amor perenne – en el infinito amor." B.S.P. 1969

"A day will come — a Silver Angel bringing in his hands the net of the pearl hair of the goddess Love — exclaimed the old man of the late afternoons — and then the beautiful woman who once owned the hair of suns — the eyes of mauves — the mouth of worlds, and the hands of air — will be entangled and imprisoned in the web of lace knots — and thus will be torn from the green realm — from the blue skies and the white foam — returning in triumph, to the golden beach — to the everlasting love — in infinite love. "

Interpretation

1. Drawing Elements

- The drawing features a central figure resembling an angel or a divine being, holding another figure, possibly a woman, in its arms.
- The figures are surrounded by swirling lines and abstract shapes, suggesting movement, entanglement, and transformation.
- The presence of circles and curves implies a cosmic or celestial theme, reinforcing the mythological and spiritual elements of the narrative.

2. Text Analysis

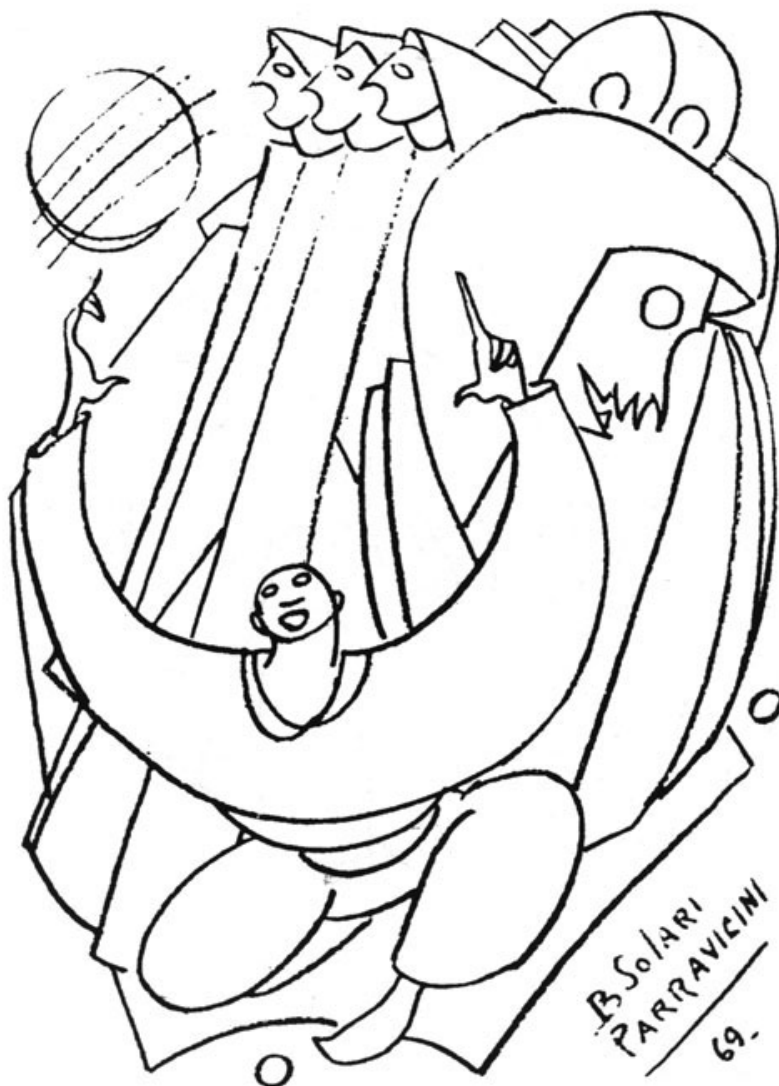
- The handwritten text narrates a mythical or allegorical tale:
- The text speaks of a prophecy involving a divine or mythical figure, the entanglement of a beautiful woman, and her eventual return to a state of triumphant love.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini depicts a mythical narrative involving a divine or angelic figure and a woman. The central figure, possibly an angel, is shown holding another figure, symbolizing entanglement and transformation. The swirling lines and abstract shapes suggest cosmic and celestial elements, reinforcing the spiritual and mythological themes. The accompanying text narrates a prophecy about a Silver Angel and a beautiful woman,

emphasizing themes of love, entanglement, and ultimate triumph in infinite love.

A Plea for Peace in the Century of Misunderstandings



¡Señor!... el hombre anunció, el hambre en hambre — la miseria en miseria, la traición en traiciones — la muerte en muerte — ¡Acude Señor a mí — Ya va la avasallante angustia! — Nada escucho — Nada veo — viajo los caminos rotos en esta noche última del Siglo de los desencuentros... en este segundo último del desamor —
¡Señor, otórgame la paz!

" ¡Señor!... el hombre anunció, el hambre en hambre — la miseria en miseria, la traición en traiciones — la muerte en muerte — ¡Acude Señor a mí — Ya va la avasallante angustia! — Nada escucho — Nada veo — viajo los caminos rotos en esta

noche última del Siglo de los desencuentros... en este segundo
último del desamor — ¡Señor, otórgame la paz!" B.S.P. 1969

"Lord!... man announced, hunger in hunger — misery in misery, betrayal in betrayals — death in death — Lord come to me — The overwhelming anguish is coming! — I hear nothing — I see nothing — I travel the broken roads on this last night of the Century of misunderstandings... in this last second of lovelessness — Lord, grant me peace! "

Interpretation

1. Drawing Elements

- The central figure is an anguished person with arms raised, possibly in a plea or cry for help.
- Surrounding figures seem to represent various forms of distress or anguish.
- There is an abstract, chaotic arrangement of shapes and lines, suggesting turmoil and confusion.
- A celestial body, perhaps a planet or a sun, is present, indicating a cosmic or universal dimension to the scene.

2. Text Analysis

- The handwritten text expresses a deep sense of despair and a plea for divine intervention.
- It speaks of extreme suffering: hunger, misery, betrayal, and death, culminating in a cry for peace.
- The narrative suggests a journey through a difficult and broken world, leading to a final plea for solace.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini depicts a scene of profound anguish and a desperate cry for help. The central figure, with arms raised, symbolizes a plea for divine intervention amidst a backdrop of chaos and distress. The surrounding abstract forms and celestial imagery add a universal dimension to the scene, emphasizing the widespread nature of the suffering described in the text. The handwritten narrative echoes this theme, portraying a

journey through a world filled with hunger, misery, and betrayal,
culminating in a heartfelt plea for peace.

Night of Cataclysm



La Noche es ya en la Noche — Noche.

Ella cerró su resplandor postrero, con el silencio del callar de esperas.
¡Tiembra la tierra! — Roncan los cráteres — Derrúmbanse las montañas.
¡Los Mares avanzan...! Los bosques son llamas — Las sierras pedruzcos —
Los vientos ciclones — sobre la partida tierra — y el grito es grito, en el eco
de ecos — el hielo es hielo... las aguas — aguas. ¡Caos!

"La Noche es ya en la Noche — Noche. Ella cerró su resplandor postrero, con el silencio del callar de esperas. ¡Tiembra la tierra! — Roncan los cráteres — Derrúmbanse las montañas. ¡Los Mares avanzan...! Los bosques son llamas — Las sierras pedruzcos — Los vientos ciclones — sobre la partida tierra — y el grito

es grito, en el eco de ecos – el hielo es hielo... las aguas –
aguas. ¡Caos! " B.S.P. 1969

" The Night is already in the Night — Night. She closed her final brightness, with the silence of the quiet of waits. The earth trembles! — The craters roar — The mountains collapse. The seas advance...! The forests are flames — The mountains are rocks — The winds cyclones — over the divided earth — and the scream is a scream, in the echo of echoes — the ice is ice... the waters — waters. Chaos!"

Interpretation

1. Drawing Elements

- Central abstract form representing chaos or turmoil.
- Figures that appear to be in distress or panic.
- Elements representing natural disasters: mountains collapsing, roaring craters, advancing seas, and cyclonic winds.
- The overall composition suggests a scene of cataclysmic events and upheaval.

2. Text Analysis

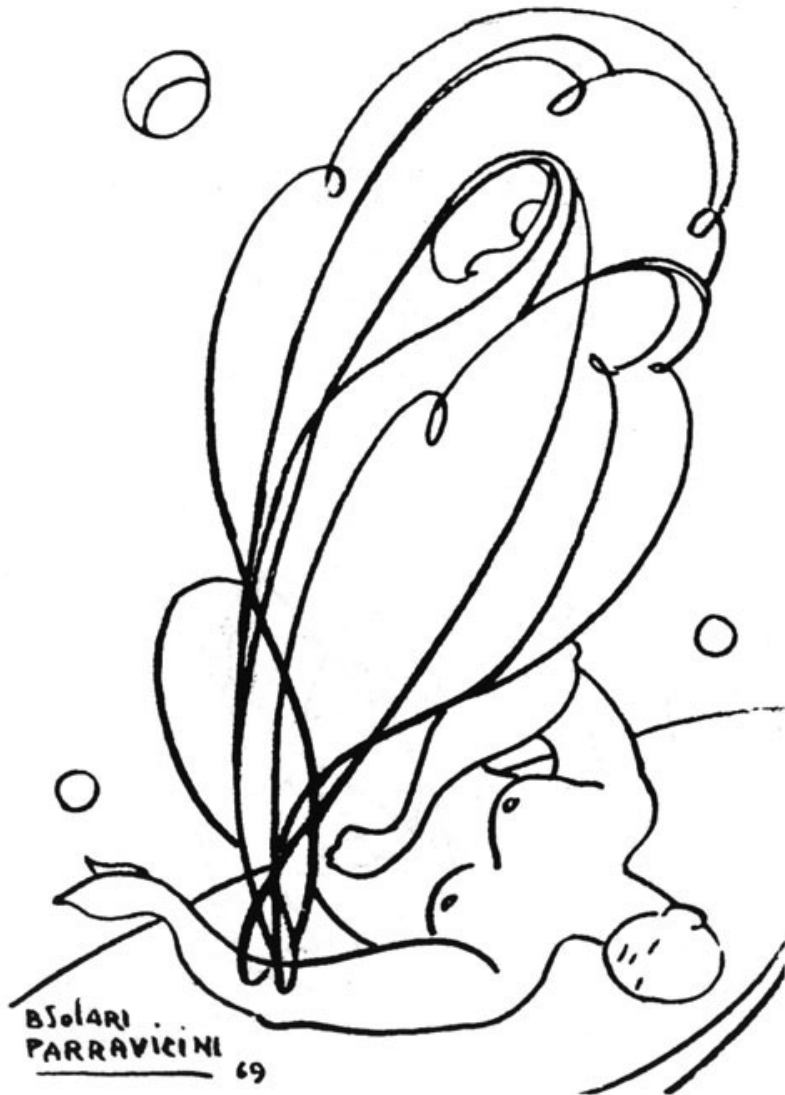
- The handwritten text describes a sequence of natural disasters and chaos.
- It portrays the end of a bright era and the onset of darkness and destruction.
- The language is poetic and evocative, emphasizing the magnitude of the disaster through repetition and imagery.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini depicts a scene of overwhelming chaos and natural disaster. The central abstract form and distressed figures symbolize the turmoil and panic in response to these catastrophic events. The handwritten text enhances this imagery by describing a series of natural disasters—earthquakes, volcanic eruptions, forest fires, and cyclonic winds—leading to a state of complete chaos. The repeated references to night and

darkness suggest an end of an era of light and the beginning of a period of destruction and upheaval.

The Climbing Chaos



El Caos trepa humaredas, sobre el ámbito en cenizas...
Fenecen las Aves...
Desfallecen las costas...
La nada es en la nada...
¡El hombre muere!

"El Caos trepa humaredas, sobre el ámbito en cenizas...
Fenecen las Aves... Desfallecen las costas... La nada es en la
nada... ¡El hombre muere! " B.S.P. 1969

" Chaos climbs smoke, over the area in ashes... The birds perish... The coasts faint... Nothing is in nothing... Man dies!"

Interpretation

1. Drawing Elements

- Central abstract form representing chaos or destruction.
- A figure that appears to be lying down or possibly dead.
- Elements that resemble smoke and ashes, suggesting a scene of devastation.
- Minimalist style with simple lines and curves, creating a sense of movement and turmoil.

2. Text Analysis

- The handwritten text describes a scene of chaos and destruction.
- Birds perishing and coasts fainting indicate widespread environmental disaster.
- The mention of "nothing in nothing" and "man dies" suggests a sense of hopelessness and finality.
- The language is poetic and evokes a strong sense of doom and despair.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini depicts a scene of overwhelming chaos and destruction. The central abstract form and the figure lying down symbolize the devastation and loss of life. The elements resembling smoke and ashes suggest a world in ruins. The handwritten text enhances this imagery by describing a series of catastrophic events—the death of birds, the collapse of coasts, and the ultimate demise of man. The overall message conveys a sense of hopelessness and the inevitable end of life as we know it.

The Advancing Flame



La rugiente llama avanza — Va hacia el final de finales — Marcha segura
con la altivez de culebra sobre las malezas congeladas — La nada hácese
mundos en la nada. —
El hombre gime — el hombre llora...
¡Se desgaja!

" La rugiente llama avanza — Va hacia el final de finales —
Marcha segura con la altivez de culebra sobre las malezas
congeladas — La nada hácese mundos en la nada. — El hombre
gime — el hombre llora... ¡Se desgaja!" B.S.P. 1969

" The roaring flame advances — It goes towards the end of ends — Marching confidently with the arrogance of a snake over frozen weeds — Nothingness becomes worlds in nothingness. — Man groans — man cries... It tears apart!"

Interpretation

1. Drawing Elements

- A central figure resembling a human, appearing distressed or in a state of despair.
- A large, serpentine form that could represent a flame or a snake, symbolizing destruction or danger.
- Surrounding elements that resemble weeds or plant life, possibly indicating a barren or frozen environment.
- Minimalist and abstract style, conveying a sense of movement and intensity.

2. Text Analysis

- The handwritten text describes a scene of inevitable destruction and despair.
- The "roaring flame" and "arrogance of a snake" suggest a forceful and unstoppable calamity.
- The mention of "frozen weeds" and "nothingness" turning into "worlds in nothingness" evokes a sense of desolation and the collapse of reality.
- The final lines, with man groaning and crying, emphasize human suffering and the tearing apart of existence.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini portrays a powerful and destructive force advancing towards the end of all things. The central figure, representing humanity, is shown in a state of despair amidst this chaos. The serpentine form symbolizes the destructive flame, while the frozen weeds suggest a barren and desolate environment. The handwritten text reinforces the imagery of inevitable calamity and human suffering, painting a bleak picture of the future.

Red Fire



Fuego en el fuego rojo —
Rojo en el rojo rojo —
Fuego en el instante fuego —
Fuego rojo...
¡Rojo fuego!

" Fuego en el fuego rojo — Rojo en el rojo rojo — Fuego en el instante fuego — Fuego rojo... ¡Rojo fuego" B.S.P. 1969

"Fire in the red fire — Red in the red red — Fire in the instant fire — Red fire... Red fire! "

Interpretation

1. Drawing Elements

- The drawing is abstract, consisting of swirling lines and shapes that evoke a sense of movement and intensity.
- The lines form a pattern resembling flames, with an emphasis on circular and wavy forms.
- The absence of defined figures or objects reinforces the focus on the concept of fire and intensity.

2. Text Analysis

- The handwritten text repeatedly uses the word "fire" and "red," emphasizing the theme of intense heat and color.
- The repetition of "red" and "fire" suggests an overwhelming and all-encompassing presence of fire.
- The phrase "fire in the instant fire" implies a moment of extreme intensity or a climactic event.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini conveys a powerful and overwhelming presence of fire through abstract swirling lines and repetitive, emphatic language. The drawing lacks defined figures, focusing instead on the chaotic and consuming nature of flames. The text reinforces this imagery, describing an intense, climactic moment of red fire that envelops everything.

Desolation in Chaos



El sol en carbones rueda —
Los valles apagan —
Los cuervos graznan —
La maraña invade —
El meridiano escapa...
¡Soledad!

" El sol en carbones rueda — Los valles apagan — Los cuervos graznan — La maraña invade — El meridiano escapa... ¡Soledad!"
B.S.P. 1969

"The sun rolls in coals — The valleys extinguish — The crows caw — The thicket invades — The meridian escapes... Loneliness! "

Interpretation

1. Drawing Elements

- The drawing features swirling, chaotic lines, creating a sense of movement and confusion.
- Central to the image is a figure holding a staff or rod, possibly representing a person amidst turmoil.
- There are abstract forms resembling birds, possibly crows, integrated into the swirling lines.
- The overall composition evokes a sense of entanglement and disorder.

2. Text Analysis

- The text describes a bleak and desolate scene: the sun turning into coals, valleys extinguishing, crows cawing, and a thicket invading.
- The phrase "El meridiano escapa" (The meridian escapes) suggests a loss of direction or a significant change.
- The final word "Soledad" (Loneliness) emphasizes the desolation and isolation conveyed in the imagery.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini combines abstract, chaotic imagery with a somber and desolate text. The swirling lines and abstract forms create a sense of turmoil and entanglement, while the text describes a scene of destruction and loneliness. The central figure holding a staff may represent a person navigating through this chaos, highlighting themes of struggle and isolation.

Cold Chaos



¡Frio!... ¡Frio de frios!... repiten en temblor las antipodas blanqueadas —
La niebla es niebla de ausencias en la bruma de noches...
Noches de espacios...
¡Caos!

"¡Frío!... ¡Frío de fríos!... repiten en temblor las antípodas blanqueadas — La niebla es niebla de ausencias en la bruma de noches... Noches de espacios... ¡Caos! " B.S.P. 1969

" Cold!... Cold of colds!... they repeat in trembling the whitened antipodes —
The fog is fog of absences in the mist of nights... Nights of spaces... Chaos!"

Interpretation

1. Drawing Elements

- The drawing features multiple figures, some appearing to be shrouded or cloaked, adding to the sense of mystery.
- There are elements that suggest coldness or isolation, with some figures possibly representing spirits or ethereal beings.
- The abstract shapes and lines create a sense of disorientation and fragmentation.

2. Text Analysis

- The text emphasizes the extreme cold and the repeated mention of coldness ("Frío de fríos").
- References to "antípodas blanqueadas" (whitened antipodes) suggest a stark, icy environment.
- The fog described as "niebla de ausencias" (fog of absences) and the "bruma de noches" (mist of nights) contribute to a sense of emptiness and disorientation.
- The final word "Caos" (Chaos) underscores the overall theme of disorder and confusion.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini combines abstract imagery with a chilling and chaotic text. The multiple shrouded figures and abstract lines evoke a sense of coldness, isolation, and fragmentation. The text reinforces this imagery, describing an environment of extreme cold, fog, and chaos. Together, the visual and textual elements create a powerful depiction of disorientation and desolation.

The Worn Reaper



Entonces:

Soberbia la raída parca, calzó su corona de vértebras quebradas, y su
cetro de tibias amarillas — Ufana marchó sobre el hombre en muerte —
¡Engendro fantasmal semeja su carcomida estampa.
¡La lombriz le besa!

"Entonces:

Soberbia la raída parca, calzó su corona de vértebras
quebradas. y su cetro de tibias amarillas — Ufana marchó sobre
el hombre en muerte — ¡Engendro fantasmal semeja su carcomida
estampa. ¡La lombriz le besa!" B.S.P. 1969

"Then: The haughty worn reaper, donned her crown of broken vertebrae and her scepter of yellow tibias — Proudly marched over the man in death — Ghostly spawn resembles her decayed form. The worm kisses her! "

Interpretation

1. Drawing Elements

- The drawing depicts a skeletal figure with a crown, possibly representing death or the grim reaper.
- The figure appears to be marching or moving forward with a sense of pride or arrogance.
- There are abstract lines and shapes that add to the eerie and ghostly atmosphere of the image.

2. Text Analysis

- The text speaks of a "raída parca" (worn reaper) with a crown of broken vertebrae and a scepter made of yellow tibias, emphasizing decay and death.
- The reaper is described as marching proudly over a dead man, suggesting dominance or control over death.
- The imagery of a "ghostly spawn" and a worm kissing the reaper adds to the macabre and unsettling tone of the text.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini combines a haunting visual representation of death with a text that reinforces themes of decay and the macabre. The skeletal figure, adorned with a crown of broken bones and a scepter of tibias, marches proudly over a dead man, symbolizing the inevitability and dominance of death. The ghostly imagery and mention of a worm further emphasize the decay and horror associated with mortality. Together, the drawing and text create a powerful depiction of death's presence and the unsettling nature of the afterlife.

Existential Struggle



¡Señor!... Vaga mi temperamento por las corrientes heladas
Mi débil defensa termina — La duda me traba —
¿Seré en la derrota?...
¿Seré acaso humana piltrafa que aún late?...
¿Soy vida? — ¿Soy hombre? — ¿Soy muerte?...
¿Soy acaso nada? —

"¡Señor!... Vaga mi temperamento por las corrientes heladas Mi débil defensa termina — La duda me traba — ¿Seré en la derrota?... ¿Seré acaso humana piltrafa que aún late?... ¿Soy vida? — ¿Soy hombre? — ¿Soy muerte?... ¿Soy acaso nada? — "

B.S.P. 1969

" Lord!... My temperament wanders through the icy currents My weak defense ends — Doubt binds me — Will I be in defeat?... Am I perhaps a human wreck that still beats?... Am I life? — Am I a man? — Am I death?... Am I perhaps nothing? —"

Interpretation

1. Drawing Elements

- The drawing features a serpent-like figure, possibly symbolizing a struggle or internal conflict.
- The spiral shape within the figure suggests a sense of entrapment or cyclical nature.
- Abstract lines and shapes surround the central figure, adding to the feeling of confusion and turmoil.

2. Text Analysis

- The text is a plea to the Lord, expressing feelings of doubt, defeat, and existential questioning.
- The speaker questions their own existence and purpose, wondering if they are alive, dead, or simply nothing.
- The imagery of wandering through icy currents and weak defenses highlights a sense of vulnerability and despair.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini depicts a deep existential struggle and a plea for understanding. The serpent-like figure represents the internal conflict and cyclical nature of doubt and despair. The accompanying text reinforces this theme, with the speaker questioning their own existence and purpose. The abstract lines and shapes add to the overall feeling of confusion and turmoil. Together, the drawing and text create a powerful expression of existential angst and the search for meaning.

The Banality of Man



¡Hombre banal! — Ayer corraste tras el fatuo reflejo —
Cubriste la carne con el oropel de la idiotez perenne — Ahora, di, ¿qué
buscas? — ¡Agusánate!... derrúmbate como materia podrida — Al fin,
materia podrida eres.
¡Hombre sacrilego que os creíste Dios...
¡Húndete!

"¡Hombre banal! — Ayer corraste tras el fatuo reflejo —
Cubriste la carne con el oropel de la idiotez perenne — Ahora,
di, ¿qué buscas? — ¡Agusánate!... derrúmbate como materia
podrida — Al fin, materia podrida eres. ¡Hombre sacrílego que
os creíste Dios...! ¡Húndete! " B.S.P. 1969

"Man banal! — Yesterday you ran after the fatuous reflection — You covered the flesh with the tinsel of eternal idiocy — Now, tell me, what are you looking for? — Rot!... collapse like rotten matter — In the end, rotten matter you are. Sacrilegious man who thought himself God...! Sink! "

Interpretation

1. Drawing Elements

- The drawing depicts an abstract figure, perhaps representing humanity, with bird-like elements integrated into its form.
- The posture and expression suggest a sense of despair or admonishment.
- Additional abstract elements surround the central figure, adding to the chaotic and critical tone.

2. Text Analysis

- The text is a scathing critique of humanity, calling out its vanity and foolish pursuits.
- The speaker condemns humanity for its superficiality and false sense of divinity.
- The message concludes with a call for self-destruction, emphasizing the futility and rot of human existence.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini delivers a harsh rebuke of humanity's vanity and foolishness. The abstract figure, with its bird-like elements, symbolizes the distorted and misguided nature of human pursuits. The text condemns humanity for covering its flesh with the tinsel of idiocy and chasing after meaningless reflections. In the end, it declares humanity as nothing more than rotten matter, urging self-destruction as the ultimate fate. Together, the drawing and text create a powerful indictment of human hubris and the emptiness of superficial pursuits.

Sinful Man and the Inevitability of Death



Hombre pecador = el mundo ha caído a mis pies.
Tú eres aún en la humana vida... ¡Mas eres muerto! —
Yo — en cambio — soy muerte y soy.
¡Vida! —

" Hombre pecador = el mundo ha caído a mis pies. Tú eres aún en la humana vida... ¡Mas eres muerto! — Yo — en cambio — soy muerte y soy. ¡Vida!" B.S.P. 1969

"Sinful man = the world has fallen at my feet. You are still in human life... But you are dead! — I — on the other hand — am death and I am. Life! "

Interpretation

1. Drawing Elements

- The drawing features a grim reaper-like figure, symbolizing death, with a scythe in hand.
- Another figure, possibly representing a sinner, is at the feet of the reaper, appearing to be pleading or resigned.
- The overall composition conveys a powerful contrast between life and death.

2. Text Analysis

- The text contrasts the existence of a sinful man with the omnipresence of death.
- It emphasizes that while the sinful man continues to live in a human sense, he is already dead in a spiritual or existential sense.
- The speaker, identified as death, asserts its dominance and paradoxically claims to be life as well.

3. Combined Interpretation

- This psychograph by Benjamin Solari Parravicini juxtaposes the concepts of life and death, using symbolic imagery and thought-provoking text. The grim reaper-like figure represents death's inevitable presence and power. The sinner at its feet symbolizes the frailty and ultimate demise of human existence. The text further reinforces this theme, stating that the sinful man, though alive, is effectively dead, while death itself paradoxically embodies life. The combined elements highlight the transient nature of human life and the omnipresence of death.

The Arrogant Believes to be Death



...Y

Hoy — yo como muerte en muerte — grito: El hombre no regresará — No lo hará — y él no lo hará porque a mi vera afanoso aprendió a matar — Jactancioso arrancó de mis manos el arma — ¡Mi arma! y marchó a su crimen. ¡Petulante y envanecido creyó ser la muerte — Hoy luce mi cetro! ¡No regresará!

" Hoy — yo como muerte en muerte — grito: El hombre no regresará — No lo hará — y él no lo hará porque a mi vera afanoso aprendió a matar — Jactancioso arrancó de mis manos el arma — ¡Mi arma! y marchó a su crimen. ¡Petulante y envanecido

creyó ser la muerte – Hoy luce mi cetro! ¡No regresará!"

B.S.P. 1969

"Today — I as death in death — shout: The man will not return — He will not do it — and he will not do it because he learned eagerly to kill by my side — Boastfully he tore the weapon from my hands — My weapon! and went to his crime. Arrogant and conceited, he believed he was death — Today he wields my scepter! He will not return! "

Interpretation

1. Drawing Elements

- The drawing depicts a figure wielding a scythe, symbolizing death. Another figure appears to be taking a weapon, indicating a transfer of power or role.
- The abstract lines and shapes create a sense of movement and struggle, emphasizing the theme of conflict.

2. Text Analysis

- The text speaks of a transformation where a person takes on the role of death, learning to kill and becoming arrogant with this newfound power.
- The message warns of the consequences of such arrogance and the inevitability of death's true power.

3. Combined Interpretation

- The psychograph illustrates a cautionary tale about the dangers of hubris and the false belief in one's control over death. The abstract imagery complements the written message, portraying the inevitable downfall that comes with such arrogance.

Attend and Understand



Atiende y comprende: Si la ráfaga candente del pozo incendiado por nucleares luchas — llevó y elevó tu poderío pestilente, hasta los umbrales mismos de la Sagrada Cúspide — saber debes — que desde sus alturas de severas colinas — su respetado sitio persiste —
 Su voz habla y condena — por lo tanto — nada eres tú — en esta noche final — ¡Temed al Señor! — Temed y honradle, porque venida es ya la hora de su juicio — Aún resta un tiempo!
 ¡Comprende! —

" Atiende y comprende: Si la ráfaga candente del pozo incendiado por nucleares luchas — llevó y elevó tu poderío pestilente, hasta los umbrales mismos de la Sagrada Cúspide — saber debes — que desde sus alturas de severas colinas — su respetado sitio persiste — Su voz habla y condena — por lo tanto — nada eres tú — en esta noche final — ¡Temed al Señor!

– Temed y honradle, porque venida es ya la hora de su juicio –
Aún resta un tiempo! ¡Comprende! –" B.S.P. 1969

" Attend and understand: If the burning blast from the fiery pit of nuclear battles — carried and elevated your pestilent power, up to the very thresholds of the Sacred Peak — you must know — that from its heights of severe hills — its respected seat persists — His voice speaks and condemns — therefore — you are nothing — on this final night — Fear the Lord! — Fear and honor him, for the hour of his judgment has come — There is still time! Understand! — "

Interpretation

1. Drawing Elements

- The drawing depicts two main figures: one appears to be a man pointing upwards, and the other seems to be a skeletal figure, possibly representing death or judgment.
- There are flames in the background, suggesting destruction or chaos, and a cross symbolizing a spiritual or religious element.

2. Text Analysis

- The text warns of the consequences of nuclear warfare and the rise of pestilent power.
- It emphasizes the enduring power of a sacred peak and calls for fear and reverence towards the Lord, as the time of judgment approaches.

3. Combined Interpretation

- The psychograph combines visual elements of chaos and judgment with a textual warning about the consequences of destructive power and nuclear warfare. It highlights the importance of reverence and understanding in the face of impending judgment and destruction.

Triumph Over Mediocrity



Hombre mediocre. ¡Déjame andar con mi bagaje en triunfo —
Escapa tú, con el que mal llevas — ¡Ambos pesan!
¡Los siglos juzgarán! —
— ¡Soy libre! —

"Hombre mediocre. ¡Déjame andar con mi bagaje en triunfo —
Escapa tú, con el que mal llevas — ¡Ambos pesan! ¡Los siglos
juzgarán! ¡Soy libre! " B.S.P. 1969

"Mediocre man. Let me walk with my baggage in triumph — Escape, you, with the one you carry poorly — Both weigh down! The centuries will judge! I am free! "

Interpretation

1. Drawing Elements

- The drawing shows a figure resembling the Grim Reaper, holding a scythe and smiling.
- The figure is walking, with one hand raised, and seems to be moving through an abstract landscape with sharp, angular shapes.

2. Text Analysis

- The text addresses a "mediocre man," urging him to escape from the burdens he poorly carries.
- It emphasizes the weight of their respective burdens and asserts that history will judge them both.
- The speaker declares freedom in contrast to the other's mediocrity.

3. Combined Interpretation

- This psychograph conveys a message of liberation and triumph over mediocrity. The Grim Reaper figure represents the acceptance and transcendence of death or burdens, while the text critiques the struggle and weight of carrying unworthy burdens, suggesting a judgment by time.

Arrogant Lady's Confrontation



¡Arrogante señora! — La del fino hilo infinito — La de la hebra de vida en
trabajón con el áspero cordel de oscuro lino. Dueña eres del andar sin
conciencia y del alejado sino. ¡Dueña eres!... Mas abre la mente y atiende.
"Ya los mares en desmelenados ciclones, estrangularon cordilleras y
arrasaron países" — Por ello — el Árbol de Cáramos gritó: Detén muerte la
muerte — Cayó el desamor. ¡Es ya el instante — instante!
Medita: Amor es amor.
¡Comprende!

"¡Arrogante señora! — La del fino hilo infinito — La de la
hebra de vida en trabajón con el áspero cordel de oscuro lino.
Dueña eres del andar sin conciencia y del alejado sino. ¡Dueña
eres!... Mas abre la mente y atiende. "Ya los mares en
desmelenados ciclones, estrangularon cordilleras y arrasaron
países" — Por ello — el Árbol de Cáramos gritó: Detén muerte

la muerte – Cayó el desamor. ¡Es ya el instante – instante!
 Medita: Amor es amor. ¡Comprende! " B.S.P. 1969

"Arrogant lady! — The one with the fine infinite thread — The one with the life strand working with the rough cord of dark linen. You are the mistress of walking without conscience and distant destiny. You are the mistress!... But open your mind and pay attention. "Already the seas in disheveled cyclones, strangled mountain ranges and devastated countries" — For this reason — the Cáramos Tree shouted: Stop death the death — The lack of love fell. It is now the moment — moment! Meditate: Love is love. Understand! "

Interpretation

1. Drawing Elements

- The drawing features a central figure, possibly an "arrogant lady," entangled with another figure resembling death or a grim reaper.
- The scene includes symbolic elements like threads and ropes, signifying entanglement and fate, and abstract shapes suggesting turmoil.

2. Text Analysis

- The text addresses an "arrogant lady," highlighting her entanglement with fate and death.
- It urges her to open her mind and recognize the devastation caused by her actions.
- The mention of "seas in disheveled cyclones" and "strangled mountain ranges" emphasizes widespread destruction, culminating in a call to meditate on love as the ultimate understanding.

3. Combined Interpretation

- This psychograph illustrates the consequences of arrogance and thoughtless actions, represented by the lady entangled with threads and confronted by death. The accompanying text reinforces this theme, urging reflection and understanding that love is the key to overcoming destruction and turmoil.

Seek Yourself in Death



¡Búscate!... Porque en la muerte moras.
Observa el cordón que hilas y babeas = Él pierde fulgor... opalece...
¿No palpas el frío que llega? — ¿No alcanzas su hielo sin ropas el que
fraterno abraza a los alzados témpanos que llegan?
¿No tienes su halo? — Parca — el segundo del último minuto es ya —
— ¡Entiéndelo! —

"¡Búscate!... Porque en la muerte moras. Observa el cordón que hilas y babeas = Él pierde fulgor... opalece... ¿No palpas el frío que llega? — ¿No alcanzas su hielo sin ropas el que fraterno abraza a los alzados témpanos que llegan? ¿No tienes

su halo? – Parca – el segundo del último minuto es ya –
 ¡Entiéndelo! " B.S.P. 1969

"Seek yourself!... Because you dwell in death. Observe the cord you spin and drool = It loses its glow... fades... Do you not feel the cold that arrives? — Do you not reach its ice without clothes the one that fraternal embraces the raised icebergs that arrive? Do you not have its halo? — Parca — the second of the last minute is now — Understand it! "

Interpretation

1. Drawing Elements

- The drawing depicts a figure interacting with a skeleton or a representation of death, possibly Parca.
- The scene includes abstract elements like cords and halos, symbolizing the fragile connection between life and death, and the impending coldness of death.

2. Text Analysis

- The text urges self-reflection, noting the diminishing vitality ("cord loses its glow") and the approaching coldness of death.
- It references the Parca (a personification of death) and emphasizes the urgency of understanding one's mortality as time runs out.

3. Combined Interpretation

- This psychograph illustrates the inevitability of death and the need for self-awareness. The figure's interaction with death and the imagery of fading glow and encroaching cold highlight the fragility of life. The text reinforces this theme, urging recognition of mortality and the limited time left.

Fear of Death



¡Espanto!... Siendo yo la muerte — Aterida tiemblo — ¡He muerto! —
He muerto; porque ahora el frío de mi frío es grato calor.
¡Sálvame humano ser! Observando estoy tu presencia — ¡Eres la vida! —
Observando voy mi presencia — ¡Soy la Muerte! —
— Sálvame —

"¡Espanto!... Siendo yo la muerte — Aterida tiemblo — ¡He muerto! He muerto: porque ahora el frío de mi frío es grato calor. ¡Sálvame humano ser! Observando estoy tu presencia — ¡Eres la vida! Observando voy mi presencia — ¡Soy la Muerte! — Sálvame — " B.S.P. 1969

"Fear!... Being I death — Frozen I tremble — I am dead! I am dead: because now the cold of my cold is pleasant warmth. Save me human being! I am observing your presence — You are life! Observing I go my presence — I am Death! — Save me — "

Interpretation

1. Drawing Elements

- The drawing depicts two figures, one likely representing death (holding a scythe) and the other possibly a representation of life or a human being.
- The contrast between the figures and their postures suggests a dialogue or interaction between life and death.

2. Text Analysis

- The text expresses a dramatic monologue from the perspective of death, experiencing a paradoxical sensation of warmth in its coldness.
- It calls out to a human being for salvation, recognizing the human as life itself and pleading for rescue from its own nature.

3. Combined Interpretation

- This psychograph captures the struggle and dialogue between life and death. The figure representing death acknowledges its state and paradoxically feels warmth in its coldness, seeking salvation from a human, who embodies life. The imagery and text together depict the interdependence and tension between life and death.

Defeated Parca



Parca vencida —
Nada el humano ser podrá hacer en destino alguno —
Ve tu sendero y llora —
Es ya la hora —
¡Camina!

" Parca vencida — Nada el humano ser podrá hacer en destino alguno — Ve tu sendero y llora — Es ya la hora — ¡Camina!"
B.S.P. 1938

"Defeated Parca — Nothing the human being can do in any destiny — See your path and cry — The time has come — Walk! "

Interpretation

1. Drawing Elements

- The drawing shows several cloaked figures, possibly representations of death or fate (Parca).
- The figures appear to be in motion, with one central figure leading the way, suggesting movement and transition.

2. Text Analysis

- The text speaks of a "defeated Parca" (a figure representing fate or death), emphasizing the inevitability of destiny and urging the reader to acknowledge their path and proceed despite sorrow.
- The command to "walk" underscores the need to move forward.

3. Combined Interpretation

- This psychograph conveys the theme of accepting one's fate and moving forward. The central figure, possibly death or fate, leads the way, symbolizing the inevitability of destiny. The text complements this by urging the reader to acknowledge their path, feel their sorrow, and continue onward despite the inevitability of fate.

Defeated and Judged



Hombre — razón llevas — Vencida soy. ¡Maldición reciba mi encorbada
 espalda. Lleguen a mí — los errantes ojos desprendidos de los que
 partieron. Lleguen y azorados observen mi quebrado andar.
 Derrotada he caído — ¡Sarcasmo de Mundo! — La muerte... ¡Muerta! —
 Resignada penetro ya, el portal del instante instante —
 ¡Soy nada en la nada!
 — ¡Nada! —

" Hombre — razón llevas — Vencida soy. ¡Maldición reciba mi
 encorbada espalda. Lleguen a mí — los errantes ojos
 desprendidos de los que partieron. Lleguen y azorados observen
 mi quebrado andar. Derrotada he caído — ¡Sarcasmo de Mundo! —

La muerte... ¡Muerta! – Resignada penetro ya, el portal del instante instante – ¡Soy nada en la nada! ¡Nada!" B.S.P. 1969

"Man — you are right — I am defeated. Cursed be my bent back. Let the wandering eyes of those who have left come to me. Let them come and, astonished, observe my broken walk. Defeated, I have fallen — Sarcasm of the World! — Death... Dead! — Resigned, I now enter, the portal of the instant instant — I am nothing in nothing! Nothing! "

Interpretation

1. Drawing Elements

- The drawing depicts a central figure that appears bent and burdened, surrounded by disembodied eyes, suggesting a sense of observation or judgment.
- The figure's posture and the chaotic arrangement of the eyes convey a sense of defeat and scrutiny.

2. Text Analysis

- The text speaks of defeat and resignation, with the central figure acknowledging their downfall and the judgment they face.
- The references to "wandering eyes" and "broken walk" highlight a state of vulnerability and exposure.
- The phrase "I am nothing in nothing" underscores a profound sense of nihilism and despair.

3. Combined Interpretation

- This psychograph illustrates the theme of defeat and resignation. The central figure, burdened and bent, is surrounded by observing eyes, symbolizing judgment and scrutiny. The text complements this visual by expressing feelings of defeat, exposure, and a deep sense of nihilism. The recurring motif of "nothingness" emphasizes the profound despair of the figure.

The Decline of Sister Earth



Hermana tierra, mi fea hermana — Desde la bruma tu cabello observo.
 ¿Eres tú la que veo? — ¿Eres tú? — ¡Sí yo soy! con humildad contestas y
 agregas. Yo soy esta cosa ingrata que aquí descubres... y que tú eres. Lo
 ha dicho la nube — Lo dicen los pájaros — Lo dicen las olas, lo repite el
 aire. Si tú eres hermana buena — esta tierra seca — la que ayer tú,
 orgullosa fueras — Aquella altiva parca pendenciera, ágil y agresiva, que
 corriera como cervatillo presumido y ponderado — la senda abrupta,
 estrecha y encendida — de la incendiada playa. ¡Sí, tú eres hermana cana,
 esta cosa fea y torpe que aquí observas...
 ¡Tú eres!

"Hermana tierra, mi fea hermana — Desde la bruma tu cabello observo. ¿Eres tú la que veo? — ¿Eres tú? — ¡Sí yo soy! con humildad contestas y agregas. Yo soy esta cosa ingrata que aquí descubres... y que tú eres. Lo ha dicho la nube — Lo dicen los pájaros — Lo dicen las olas, lo repite el aire. Si tú eres hermana buena — esta tierra seca — la que ayer tú,

orgullosa fueras – Aquella altiva parca pendenciera, ágil y agresiva, que corriera como cervatillo presumido y ponderado – la senda abrupta, estrecha y encendida – de la incendiada playa. ¡Sí, tú eres hermana cana, esta cosa fea y torpe que aquí observas... ¡Tú eres! " B.S.P. 1969

"Sister earth, my ugly sister — From the mist I observe your hair. Are you the one I see? — Are you? — Yes, I am! you humbly reply and add. I am this ungrateful thing that you discover here... and that you are. The cloud has said it — The birds say it — The waves say it, the air repeats it. Yes, you are a good sister — this dry land — the one you were proud of yesterday — That proud quarrelsome death, agile and aggressive, running like a vain and ponderous fawn — the abrupt, narrow, and lit path — from the burning beach. Yes, you are my gray-haired sister, this ugly and clumsy thing you observe here... You are! "

Interpretation

1. Drawing Elements

- The drawing depicts a central figure lying down with another figure bending over them, suggesting a sense of struggle or burden.
- The presence of a scythe and abstract shapes adds to the overall tension and complexity of the scene, symbolizing themes of death and transition.

2. Text Analysis

- The text addresses "Sister earth," reflecting on its transformation and current state.
- The speaker acknowledges the earth's decline, referring to it as "ugly and clumsy."
- The text also alludes to past pride and vitality, now replaced by a sense of desolation and humility.
- The repetition of elements like clouds, birds, and waves emphasizes the pervasive recognition of this change.

3. Combined Interpretation

- This psychograph portrays the theme of transformation and decline. The central figure, lying down and burdened, represents the earth's

current state, while the figure bending over suggests an attempt to comfort or understand this transformation.

- The text complements the visual by expressing a deep sense of loss and recognition of the earth's decline. The repeated references to natural elements highlight the universal awareness of this change, emphasizing the theme of transformation.

The Endless Path of Waters in Ice



Camino la interminable vía de las aguas en hielo — Camino y nada
comprendo. Quiero albores de suelos — quiero brisas de mares — quiero
despeinadas olas verdes, que hablen de las tierras cálidas, y de las costas
suaves — Que hablen de los blancos mundos y de las negras aves —
que bravías salpiquen mi rostro ido, y mis manos sin modos; las que,
desgajadas y adormidas, nada pueden ya, porque lo dieron todo.

Tú les tienes!... Les tienes... Tú has muerto en las olas —

Gritó el sol en alarde —

¡Es verdad!... ¡Es verdad!... He muerto en su tarde — ¡Y eso fue todo! Sali
de la niebla herida, y callé — Escapé de la senda mía y marché...

¡Y eso fue todo! —

"Camino la interminable vía de las aguas en hielo — Camino y
nada comprendo. Quiero albores de suelos — quiero brisas de
mares — quiero despeinadas olas verdes, que hablen de las
tierras cálidas, y de las costas suaves — Que hablen de los
blancos mundos y de las negras aves — que bravías salpiquen mi
rostro ido, y mis manos sin modos; las que, desgajadas y

adormidas, nada pueden ya, porque lo dieron todo. Tú les tienes!... Les tienes... Tú has muerto en las olas – Gritó el sol en alarde – ¡Es verdad!... ¡Es verdad!... He muerto en su tarde – ¡Y eso fue todo! Salí de la niebla herida, y callé – Escapé de la senda mía y marché... ¡Y eso fue todo! " B.S.P. 1969

"I walk the endless path of waters in ice — I walk and understand nothing. I want dawns of soils — I want sea breezes — I want disheveled green waves, that speak of warm lands, and of soft coasts — That speak of white worlds and black birds — that fiercely splash my lost face, and my hands without means; those that, torn and asleep, can do nothing more, because they gave everything. You have them!... You have them... You have died in the waves — Cried the sun in boast — It is true!... It is true!... I have died in its evening — And that was all! I left the wounded mist, and was silent — I escaped my path and walked away... And that was all! "

Interpretation

1. Drawing Elements

- The drawing features a central, abstract figure that appears to be overwhelmed or engulfed by swirling shapes and lines, symbolizing a sense of confusion or chaos.
- The inclusion of a sun-like figure suggests a cosmic or universal element.
- The abstract shapes around the figure convey a sense of movement and turmoil.

2. Text Analysis

- The text reflects a journey filled with confusion and a search for understanding.
- The speaker desires elements of nature and life, like dawns, sea breezes, and waves, to bring clarity and comfort.
- The acknowledgment of death and the realization of having given everything resonate with themes of finality and resignation.
- The sun's cry of truth reinforces the inevitability of this journey's end.

3. Combined Interpretation

- This psychograph captures the essence of a tumultuous journey filled with confusion and a search for meaning. The abstract central figure, surrounded by chaotic lines and shapes, symbolizes the struggle and turmoil experienced.
- The text complements this visual, expressing a longing for natural elements to bring clarity and the ultimate realization of death and resignation. The recurring themes of nature, life, and death highlight the profound and inevitable journey of existence.

Lost Under the Crystal of Stars



Extraviada bajo el techo del cristal de estrellas — Busqué el fulgor
del buen Dios que me llevara — El ojo manso del Tritón mendigo —
Cubrióme con escuálida mirada... y humilló mi muerte —
¡Noche larga se hizo!...
Noche de espera — de brujería — de metal en bruto —
Joyas opacadas oprimieron mis brazos fallecidos...
— ¡Y rodé el espacio! —

"Extraviada bajo el techo del cristal de estrellas — Busqué el
fulgor del buen Dios que me llevara — El ojo manso del Tritón
mendigo — Cubrióme con escuálida mirada... y humilló mi muerte
— ¡Noche larga se hizo!... Noche de espera — de brujería — de

metal en bruto – Joyas opacadas oprimieron mis brazos
fallecidos... – ¡Y rodé el espacio! " B.S.P. 1969

"Lost under the roof of the crystal of stars — I sought the glow of the good
God to take me — The gentle eye of the beggar Triton — Covered me with a
gaunt look... and humiliated my death — Long night it became!... Night of
waiting — of witchcraft — of raw metal — Dull jewels pressed my deceased
arms... — And I rolled in space! "

Interpretation

1. Drawing Elements

- The drawing portrays abstract figures intertwined with cosmic elements like stars and what appears to be a fish or aquatic creature, symbolizing the "Triton."
- The chaotic, swirling lines suggest a sense of disorientation and being lost.

2. Text Analysis

- The text narrates a journey of seeking divine guidance and encountering humiliation and death.
- The "long night" and elements of "witchcraft" and "raw metal" contribute to a dark, oppressive atmosphere.
- The final imagery of rolling in space conveys a sense of being adrift and unanchored.

3. Combined Interpretation

- This psychograph conveys a theme of cosmic disorientation and existential seeking. The abstract, swirling figures and cosmic symbols represent a journey through confusion and searching for divine guidance.
- The text amplifies this visual with a narrative of seeking, encountering death, and ultimately becoming lost in an oppressive, endless night. The imagery of rolling in space emphasizes a state of being adrift and disconnected.

Return to the Sky



¡Tú fuiste pájaró! Me dice la nube nube. ¿Por qué no remontas en alas? —
¿Por qué no alzas la mente y elevas sus galas hacia esos mundos que
saben de la vida plena y del sencillo hablar? — ¡Tú fuiste pájaro un día...
¡Vuela! —

"Tú fuiste pájaro! Me dice la nube nube. ¿Por qué no remontas en alas? — ¿Por qué no alzas la mente y elevas sus galas hacia esos mundos que saben de la vida plena y del sencillo hablar? — ¡Tú fuiste pájaro un día... ¡Vuela! " B.S.P. 1938

"You were a bird! Says the cloud cloud to me. Why don't you soar on wings? — Why don't you lift your mind and elevate your splendor to those worlds that know of the full life and simple speech? — You were a bird one day... Fly! "

Interpretation

1. Drawing Elements

- The drawing shows a figure seemingly grounded and looking upwards, with swirling lines suggesting a cloud or mist.
- The figure's posture indicates a desire to rise or fly, supported by the abstract, ethereal forms around it.

2. Text Analysis

- The text speaks of a past where the figure was free and able to soar like a bird.
- It questions why the figure no longer aspires to rise and encourages them to elevate their thoughts and spirit towards a higher existence.

3. Combined Interpretation

- This psychograph illustrates a theme of lost potential and the encouragement to reclaim it. The central figure, grounded and looking upwards, symbolizes a longing to return to a state of freedom and elevation.
- The text reinforces this by reminiscing about a time when the figure could "fly" and urging a return to that elevated state. The imagery of clouds and wings emphasizes the spiritual and aspirational message of the psychograph.

Rise and Sing, Sister Earth



Hermana tierra — Alza tu cabeza bronce —
Alza tu cuerpo de hiedras... y llagas.
Llega; porque ya — el pez de la almeja bermeja — brincó sobre su cola de
cuarzos — e hirió la luna a las lapas, en el momento del tiempo — Porque
ya el pez, de la almeja almeja — lloró el llanto de los llantos diciendo: Yo
quiero dormir durmiendo — la hora de los tres tiempos — ¡Alza tu cabeza
hermana! Alza tu cuerpo de lianas y canta...
¡Canta!

" Hermana tierra — Alza tu cabeza bronce — Alza tu cuerpo de
piedras... y llagas. Llega; porque ya — el pez de la almeja
bermeja — brincó sobre su cola de cuarzos — e hirió la luna a
las lapas, en el momento del tiempo — Porque ya el pez, de la
almeja almeja — lloró el llanto de los llantos diciendo: Yo
quiero dormir durmiendo — la hora de los tres tiempos — ¡Alza

tu cabeza hermana! Alza tu cuerpo de lianas y canta...
¡Canta!" B.S.P. 1938

"Sister Earth — Lift your bronze head — Lift your body of stones... and sores. Come: because already — the fish of the red clam — jumped on its quartz tail — and wounded the moon on the lapas, at the moment of time — Because already the fish, of the clam clam — cried the cry of cries saying: I want to sleep sleeping — the hour of the three times — Lift your head sister! Lift your body of lianas and sing... Sing! "

Interpretation

1. Drawing Elements

- The drawing features a central figure that appears to be lifting its head and body, surrounded by abstract shapes and figures, including a fish and possibly a moon.
- The flowing lines and the combination of elements suggest a call to rise and embrace life despite hardships.

2. Text Analysis

- The text addresses "Sister Earth," urging her to lift her head and body despite being covered in stones and sores.
- It mentions mythical elements such as a fish of a red clam and a moon being wounded, symbolizing struggles and a call to overcome them.
- The text concludes with a call to rise, sing, and embrace life.

3. Combined Interpretation

- This psychograph conveys a message of resilience and renewal. The central figure, representing Earth or humanity, is encouraged to rise and overcome suffering, depicted through the imagery of stones and sores.
- The text's mythical references add a layer of depth, suggesting that even mythical creatures face and overcome struggles. The overall message is one of hope, urging the figure to lift itself up and sing despite the difficulties.

The Hour of Mourning Waters



Es la hora en que las aguas — llaman a los peces muertos — que vivieron
otras playas, otras lamas, otras lajas — Es la hora, en que plañen las
estrellas tempraneras, ellas cayeron... Es la hora en que lloran las
caracolas galanas — ellas no creyeron en el amor de la hermana marinera
— ¡Llueve... llueve... y las aguas en las aguas — sin las olas en las olas,
callan... Se aduermen... Y la playa en silencio queda sola...
Olas... Olas... Aguas... Aguas...
Olas... Olas...

" Es la hora en que las aguas — llaman a los peces muertos —
que vivieron otras playas, otras lamas, otras lajas — Es la
hora, en que plañen las estrellas tempraneras, ellas
cayeron... Es la hora en que lloran las caracolas galanas —
ellas no creyeron en el amor de la hermana marinera —
¡Llueve... llueve... y las aguas en las aguas — sin las olas

en las olas callan... Se aduermen... Y la playa en silencio queda sola... Olas... Olas... Aguas... Aguas... Olas... Olas..." B.S.P. 1969

"It is the hour when the waters — call to the dead fish — who lived on other beaches, other sands, other rocks — It is the hour when the early stars mourn, they fell... It is the hour when the elegant shells cry — they did not believe in the love of the sailor sister — It rains... it rains... and the waters in the waters — without the waves in the waves — remain silent... They fall asleep... And the beach in silence remains alone... Waves... Waves... Waters... Waters... Waves... Waves... "

Interpretation

1. Drawing Elements

- The drawing features a central figure that appears to be a heart or a shell-like form, surrounded by flowing lines that suggest water and waves.
- There are elements resembling fish and other aquatic life, emphasizing a marine theme.
- The overall composition conveys a sense of fluidity and melancholy.

2. Text Analysis

- The text speaks of a specific hour when the waters call to the dead fish, reflecting on the past beaches and sands they lived on.
- It mentions mourning stars and crying shells, expressing a sense of loss and disbelief in the love of a "sailor sister."
- The repeated references to rain, waves, and silence evoke a somber, reflective mood.

3. Combined Interpretation

- This psychograph portrays a theme of loss and mourning within a marine context. The central figure, possibly representing a heart or a shell, is surrounded by flowing lines that symbolize water and waves.
- The text complements the visual elements by narrating a scene of mourning for the dead fish and fallen stars, expressing disbelief in the love of a sailor sister. The imagery of rain, waves, and silence

adds to the melancholic atmosphere, highlighting themes of solitude and reflection.

The Journey to Nothingness



Ha llegado el cause de emprender el viaje — Ha llegado el mando de tornar
 el traje por el sayal blanco — No es ya el plenilunio de los años años — No
 es aún grabado el nombre sin nombre — sobre el banco liso del desierto
 magro. ¡Del isleño estanco! — Si bien soy la muerte — Nada sé del regreso
 — Nada sé de mi fe en el esfuerzo de llegar al castigo sin velos —
 Desconozco mi sombra fluida — No existo en la ojiva del astral en llamas
 — No escucho — No presiento — No siento la congelada región de los
 hielos perennes — Y líquenes rosas — Ya no soy — siendo viento —
 Ya no soy — siendo nada...
 ¡Nada!... ¡Nada!...

" Ha llegado el cause de emprender el viaje — Ha llegado el
 mando de tornar el traje por el sayal blanco — No es ya el
 plenilunio de los años años — No es aún grabado el nombre sin
 nombre — sobre el banco liso del desierto magro. ¡Del leñoso
 estanco! — Si bien soy la muerte — Nada sé del regreso — Nada
 sé de mí en el esfuerzo de llegar al castigo sin velos —

Desconozco mi sombra fluida – No existo en la ojiva del astral
 en llamas – No escucho – No presiento – No siento la congelada
 región de los hielos perennes – Y líquenes rosas – Ya no soy –
 siendo viento – Ya no soy – siendo nada – ¡Nada!... ¡Nada!..."
 B.S.P. 1938

"The time has come to embark on the journey — The command has come to change the garment for the white robe — It is no longer the full moon of the years — The nameless name is not yet engraved — on the smooth bench of the lean desert. From the woody pond! — Though I am death — I know nothing of the return — I know nothing of myself in the effort to reach the punishment without veils — I do not recognize my fluid shadow — I do not exist in the astral arch in flames — I do not listen — I do not sense — I do not feel the frozen region of the perpetual ice — And pink lichens — I am no longer — being wind — I am no longer — being nothing — Nothing!... Nothing!... "

Interpretation

1. Drawing Elements

- The drawing features a central figure wrapped in a flowing, spiral-like form, suggesting a sense of entanglement or being enveloped.
- There are hints of other elements, such as a skeletal hand reaching out and flowing lines that convey movement and fluidity.

2. Text Analysis

- The text reflects a journey or transition, describing the change of garment to a white robe, symbolic of purity or a new beginning.
- The repeated mention of "nothing" and "being nothing" suggests a theme of existential void or loss of identity.
- The references to death, punishment, and a lack of sensory perception enhance the sense of detachment and emptiness.

3. Combined Interpretation

- This psychograph illustrates a theme of existential transition and void. The central figure, wrapped in a spiral form, symbolizes entanglement and the struggle of existence.

- The text speaks of embarking on a journey, changing to a white robe, and confronting an existential void. The repeated emphasis on "nothingness" and the lack of sensory perception underscore the themes of detachment, emptiness, and the struggle to find meaning in existence.

The Journey of the Soul



Fina vestimenta de aguas — llevo sobre mi cuerpo alado — En la cabeza,
 cascadas de lluvias presas y enredadas — Sobre mis sienes el siglo
 sollozando se detiene, y en él — el astro abate su trajinar cansado — Debo
 quedar sobre el rebozo ajado — comprendo el clamor del ronco ruido — es
 el bramido del sufrir en calma — Del espacio yerto — y del halo herido —
 Mañada partiré, hacia el astro frío — Cruzaré temblando los planetas
 regios — Les rozaré con los cabellos lacios y en desconfíos — Me detendré
 en la cansada Luna — Abriré de mi mente sus dos puertas — Para que
 vuelen las leopardas brumas... Y estaré muerta —
 Proseguiré la ruta de la calma — Buscaré obediencia a los deberes —
 Tomaré el camino de los seres.
 ¡Y seré Alma!

"Fina vestimenta de aguas — llevo sobre mi cuerpo alado — En la cabeza, cascadas de lluvias presas y enredadas — Sobre mis sienes el siglo sollozando se detiene. y en él — el astro abate su trajinar cansado — Debo quedar sobre el rebozo ajado — comprendo el clamor del ronco ruido — es el bramido del sufrir en calma — Del espacio yerto — y del halo herido —

Mañana partiré, hacia el astro frío – Cruzaré temblando los planetas regios – Los rozaré con los cabellos lacios y en desconfios – Me detendré en la cansada Luna – Abriré de mi mente sus dos puertas – Para que vuelen las leopardas brumas... Y estaré muerta – Proseguiré la ruta de la calma – Buscaré obediencia a los deberes – Tomaré el camino de los seres. – ¡Y seré Alma! " B.S.P. 1969

"Fine vestment of waters — I wear on my winged body — On my head, cascades of imprisoned and tangled rains — On my temples, the century weeping halts. and in it — the star brings down its tired toil — I must remain on the tattered shawl — I understand the clamor of the hoarse noise — it is the roar of suffering in calm — Of the frozen space — and the wounded halo — Tomorrow I will depart, towards the cold star — I will tremble crossing the regal planets — I will graze them with my straight hair and distrust — I will stop on the tired Moon — I will open the two doors of my mind — So that the leopard mists fly... And I will be dead — I will continue the route of calm — I will seek obedience to duties — I will take the path of beings. — And I will be Soul! "

Interpretation

1. Drawing Elements

- The drawing features a central figure enveloped in flowing lines that suggest motion and transformation.
- The figure appears to be in a state of transition, possibly ascending or moving forward.
- The lines around the head and body give an impression of entanglement and fluidity, indicating a journey through different states or dimensions.

2. Text Analysis

- The text describes a journey of transformation and transcendence.
- The central figure is depicted as wearing a "fine vestment of waters" and being surrounded by cascades of rain, symbolizing purification and renewal.

- The journey involves traversing through space, touching planets, and ultimately finding calm and obedience to duties.
- The text ends with the figure becoming a soul, indicating a spiritual transformation.

3. Combined Interpretation

- This psychograph illustrates a journey of spiritual transformation. The central figure, enveloped in flowing lines, symbolizes motion and transition through different states or dimensions.
- The text complements this visual by describing a journey through space, touching planets, and ultimately finding calm and obedience to duties. The figure's transformation into a soul emphasizes the theme of spiritual ascension and renewal.

The Journey of Punishment and Reward



¡En el castigo de los castigos fuimos! exclamaron las almas en Fe, en aquel
día. Fuimos en el martirio — agregaron los hombres nuevos.
¡Serán en el premio! — promete el Ángel del agua clara y el pez.
¡Serán en la Paz! — agrega la Nube Nube... porque la muerte, viaja...
— ¡Su Hora es! —

"n el castigo de los castigos fuimos! exclamaron las almas en
Fe, en aquel día. Fuimos en el martirio – agregaron los
hombres nuevos. ¡Serán en el premio! – promete el Ángel del
agua clara y el pez. ¡Serán en la Paz! – agrega la Nube

Nube... porque la muerte, viaja... — ¡Su Hora es! " B.S.P.
1969

"In the punishment of punishments we went! exclaimed the souls in Faith, on that day. We went in martyrdom — added the new men. They will be in the reward! — promises the Angel of clear water and the fish. They will be in Peace! — adds the Cloud Cloud... because death travels... — Their Hour is! "

Interpretation

1. Drawing Elements

- The drawing shows a central figure surrounded by smaller, similarly depicted figures, giving the impression of a group or community.
- The central figure appears to be in a state of transformation or ascension.
- The surrounding figures seem to be in various states of emotion, possibly representing different stages of spiritual development or awakening.

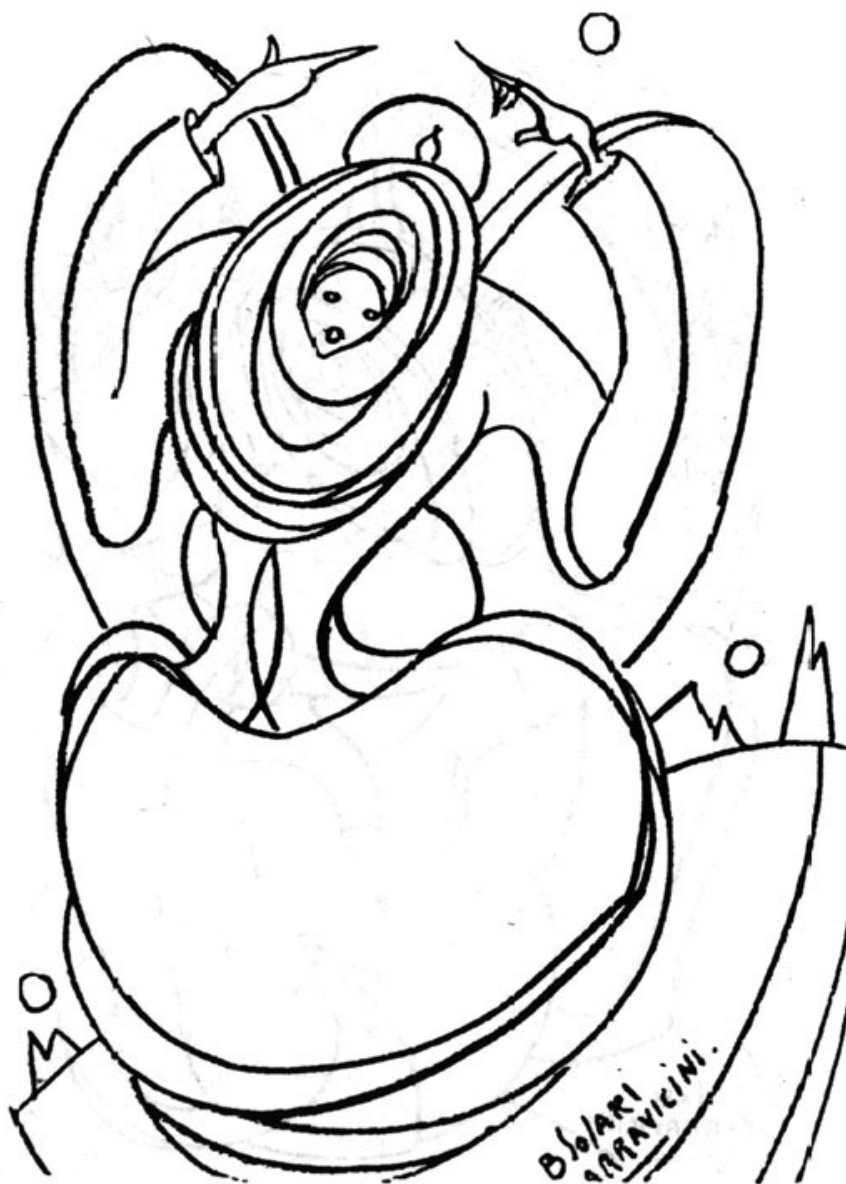
2. Text Analysis

- The text speaks of suffering, faith, and eventual reward. The souls proclaim their experience of punishment and martyrdom, with the promise of reward and peace in the end.
- The references to an angel, clear water, and a fish suggest purity and spiritual cleansing.
- The mention of "Cloud Cloud" and "death travels" implies a journey towards a transcendental state or afterlife.

3. Combined Interpretation

- This psychograph conveys a journey of spiritual purification and ascension. The central figure, surrounded by a community of souls, symbolizes collective spiritual awakening and transformation.
- The text reinforces this theme, highlighting the suffering endured and the promise of reward and peace. The imagery of an angel, clear water, and a fish underscores themes of purity and spiritual cleansing, while the mention of "Cloud Cloud" and "death travels" suggests a journey towards a higher state of being.

The Coming of the New Century



Parca:

Atended y entended tú que viajas — El Nuevo Siglo se acerca en triunfos,
exclamó el Ángel — Lo dice el incendiado halo del planeta cobre — Él negó
ya su luz al hombre sin orbe y dotó justiciero al justo del Divino claror del
pájaro blanco. ¡Atended y entended, tú que pasas!...
¡Claror es Amor!

"Parca: Atended y entended tú que viajas — El Nuevo Siglo se acerca en triunfos, exclamó el Ángel — Lo dice el incendiado halo del planeta cobre — Él negó ya su luz al hombre sin orbe y dotó justiciero al justo del Divino claror del pájaro

blanco. ¡Atended y entendid, tú que pasas!... ¡Claror es Amor!
 " B.S.P. 1969

"Parca: Attend and understand you who travel — The New Century approaches in triumphs, exclaimed the Angel — The blazing halo of the copper planet says so — It already denied its light to the man without a globe and endowed the just with the Divine brightness of the white bird. Attend and understand, you who pass by!... Clarity is Love! "

Interpretation

1. Drawing Elements

- The drawing features a central figure with a halo, suggesting a divine or enlightened being.
- Surrounding this figure are abstract shapes that could represent a cosmic or spiritual environment.
- The prominent presence of circular forms implies cycles or continuity.

2. Text Analysis

- The text speaks of an approaching New Century, heralded by an angel and symbolized by the "blazing halo of the copper planet."
- It describes the denial of light to the unjust and the endowment of divine clarity to the just, emphasizing themes of judgment and enlightenment.

3. Combined Interpretation

- This psychograph depicts the theme of enlightenment and judgment. The central figure with a halo represents divine guidance or enlightenment, surrounded by abstract forms that evoke a spiritual or cosmic context.
- The text complements this visual by announcing the arrival of a New Century marked by judgment and the bestowal of divine clarity upon the just. The phrase "Clarity is Love" encapsulates the transformative power of enlightenment and divine judgment.

The Angel of the Universe



¡Ángel del Universo! — enviado supremo de Dios — dime: ¿Acaso — tal vez — esas descarnadas manos abiertas y altaneras que atacaron mi paso — quieren ellas — calzar mi corona y empuñar mi cetro?
 ¡Jamás! — Eres tú la muerte — y lo serás luego del día a día — por los siglos — Nadie podrá arrebatarte de ti — lo que dispuso el Señor. Hoy castigo llevas, sin él quedarás — mas regresarás en la hora hora — a tu misión, y será Santa. ¡Calza pues ya tu sandalia, de arrepentido penitente — y en oración camina! ¡Recuerda — Dios resiste al soberbio, pero entrega su gracia al que se humilla! ¡Tú en el tiempo serás!...
 ...Y el Ángel del Universo se alejó en bondad.

" ¡Ángel del Universo! — enviado supremo de Dios — dime:
 ¿Acaso — tal vez — esas descarnadas manos abiertas y altaneras que atacaron mi paso — quieren ellas — calzar mi corona y empuñar mi cetro? ¡Jamás! — Eres tú la muerte — y lo serás luego del día a día — por los siglos — Nadie podrá arrebatarte de ti — lo que dispuso el Señor. Hoy castigo llevas, sin él

quedarás – mas regresarás en la hora hora – a tu misión. y será Santa. ¡Calza pues ya tu sandalia, de arrepentido penitente – y en oración camina! ¡Recuerda – Dios resiste al soberbio, pero entrega su gracia al que se humilla! ¡Tú en el tiempo serás!... ...Y el Ángel del Universo se alejó en bondad." B.S.P. 1969

"Angel of the Universe! — supreme envoy of God — tell me: Is it possible — perhaps — that those bony, open, and arrogant hands that attacked my step — want to — wear my crown and wield my scepter? Never! — You are death — and you will be so day by day — for the ages — No one can take from you — what the Lord has decreed. Today you bear punishment, without it, you will remain — but you will return at the appointed hour — to your mission. And it will be Holy. Put on your sandals, as a repentant penitent — and walk in prayer! Remember — God resists the proud, but gives grace to the humble! You will be in time!... ...And the Angel of the Universe departed in goodness. "

Interpretation

1. Drawing Elements

- The drawing features a central figure with a halo, surrounded by abstract shapes and possibly other figures.
- One prominent element is a hand raised in a gesture of blessing or command.
- The central figure appears to be crowned, symbolizing authority or divinity.

2. Text Analysis

- The text speaks of an angel, a supreme envoy of God, addressing death.
- The angel denies death the authority to wear the crown and wield the scepter, asserting divine decree.
- The message emphasizes humility, repentance, and the eventual return to a holy mission.
- It concludes with the angel departing in goodness.

3. Combined Interpretation

- This psychograph depicts the theme of divine authority and humility. The central figure with a halo represents the angelic envoy, conveying a message to death about divine decree and the importance of humility.
- The text reinforces this by highlighting the angel's command and the promise of grace to the humble. The raised hand and crown symbolize authority and blessing, aligning with the text's message of divine order and the need for repentance.

The Journey of Faith



Hombre nuevo — Tú que pasas — no me llames —
No me llames hasta el designio... ¡Llueve!... llueve!
Deposito mis crispadas manos en las divinas del Señor...
Y camino...
Llueve... llueve... llueve...

"Hombre nuevo — Tú que pasas — no me llames — No me llames hasta el designio... ¡Llueve!... ¡llueve! Deposito mis crispadas manos en las divinas del Señor... Y camino... Llueve... llueve... llueve... " B.S.P. 1969

"New man — You who pass — do not call me — Do not call me until the purpose... It rains!... it rains! I place my clenched hands in the divine ones of the Lord... And I walk... It rains... it rains... it rains... "

Interpretation

1. Drawing Elements

- The drawing features a central figure that appears solemn and contemplative, with a hood or veil covering their head.
- The background includes abstract shapes that could symbolize clouds or a spiritual aura, contributing to a sense of mysticism and introspection.

2. Text Analysis

- The text addresses a "new man" who is advised not to call until a designated purpose is reached.
- The repetition of "it rains" suggests a cleansing or renewal process.
- The figure places their hands in the divine hands of the Lord, indicating surrender and guidance.
- The recurring mention of rain underscores a theme of purification and walking a path of faith.

3. Combined Interpretation

- This psychograph represents a journey of faith and introspection. The central figure, veiled and contemplative, symbolizes a seeker or penitent in a state of spiritual reflection.
- The text reinforces this with a message of waiting for divine purpose, surrendering to divine guidance, and experiencing a process of renewal and cleansing symbolized by rain. The overall theme is one of patience, faith, and spiritual purification.

The Restful Resignation



Señor, Señor — Quisiera jugar con el limo — y soñar con la vida.
Quisiera Señor — acostarme junto a las flores sin polen, y cantar dormida!
Deja que me guarde en mi rincón de sombras. Deja que abrace a las hojas —
que acaricie a los frutos — que bese a las ramas y me arrope con ellas —
Tú que llegas hombre nuevo — contéplame...
¡Soy la muerte!... mas prosigue tu camino hombre fuerte —
Es ya el final del instante.
¡Voy a dormir!

" Señor, Señor — Quisiera jugar con el limo — y soñar con la vida. Quisiera Señor — acostarme junto a las flores sin polen, y cantar dormida! Deja que me guarde en mi rincón de sombras. Deja que abrace a las hojas — que acaricie a los frutos — que bese a las ramas y me arrope con ellas — Tú que llegas hombre nuevo — contéplame... ¡Soy la muerte!... mas prosigue tu

camino hombre fuerte – Es ya el final del instante. ¡Voy a dormir!" B.S.P. 1969

"Lord, Lord — I would like to play with the slime — and dream with life. I would like Lord — to lie down next to the flowers without pollen, and sing asleep! Let me hide in my corner of shadows. Let me embrace the leaves — that caress the fruits — that kiss the branches and cover myself with them — You who arrive, new man — contemplate me... I am death!... but continue your path, strong man — It is already the end of the moment. I'm going to sleep! "

Interpretation

1. Drawing Elements

- The drawing depicts a central figure that appears to be resting or contemplating, surrounded by abstract shapes that might represent leaves, branches, or elements of nature.
- The figure seems to be in a state of introspection or repose, which is highlighted by the surrounding natural elements.

2. Text Analysis

- The text expresses a desire for peace and a return to nature, indicating a longing for rest and an embrace of the natural world.
- The speaker, who identifies as death, advises the new man to continue on his path while they find solace in sleep.
- The repetition of elements related to nature (leaves, fruits, branches) reinforces a theme of unity with the natural world and a peaceful resignation.

3. Combined Interpretation

- This psychograph illustrates a theme of peaceful resignation and unity with nature. The central figure, in a state of repose, surrounded by natural elements, symbolizes a desire for rest and tranquility.
- The text complements this by expressing a longing to return to nature and advising others to continue their journey while the speaker finds peace in sleep. The identification of the speaker as death adds a layer of acceptance and finality to the theme of peaceful resignation.